Representation of Indian Mythology in Contemporary Art of Bengal: A Study of The Works by Ramananda Bandyopadhyay, Jayasri Burman and Atin Basak

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DECLARATION BY THE STUDENT

I hereby declare that the work which is being presented in this dissertation entitled "REPRESENTATION OF INDIAN MYTHOLOGY IN CONTEMPORARY ART OF BENGAL: A STUDY OF WORKS BY RAMANANDA BANDYOPADHYAY, JAYASRI BURMAN AND ATIN BASAK " in partial fulfilment of the requirements for the award of the degree of Bachelors/Masters/Ph.D of Fine Arts in Painting is an authentic record of my own work carried out during the period from February 2025 to April 2025 under the supervision of Ms. Meenakshi Sengupta Department of Fine Arts and Design.

I acknowledge that I have read and understood the UGC regulations, 2018 (*Promotion of Academic integrity and Prevention of Plagiarism in Higher Educational Institutions*).

I confirm that this dissertation has been checked for plagiarism using the plagiarism checking software www.duplichecker.com. At the end of the dissertation, a copy of the summary report demonstrating similarities in content and its potential source (if any), generated online using plagiarism checking software is enclosed. I herewith confirm that the dissertation has been less than 10% similarity according to the plagiarism checking software's report and meets the UGC Regulations as well as plagiarism rules of Sister Nivedita University.

I further declare that no portion of the dissertation or its data will be published without the Institute's or supervisor's permission. I have not previously applied for any other degree or award using the topics and findings described in my dissertations.

Anamitro Chatterjee, 16.04.2025

(Signature of the students with Date)

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Introduction

Mythology means collection of myths or stories that different people have within them. As mythology originated in various countries like India, Italy, Greece, Egypt etc., people from historical times began depicting mythology in their artworks in forms of paintings, sculptures and others.

The Ajanta caves in India consists of paintings of life stories of Lord Buddha, the miniature paintings have images about stories of Ramayana and Mahabharata. Many artists like Raja Ravi Varma, Abanindranath Tagore, Nandalal Bose, Kshitindranath Majumdar, Asit Kumar Haldar, A R Chughtai, Jamini Roy and Ganesh Pyne depicted various Hindu deities in their artworks.

In contemporary times also, artists like Ramananda Bandyopadhyay, Jayasri Burman and Atin Basak created artworks based on Mythology.

After going through various sources, I have learnt about Ramananda Bandyopadhyay's graduation and mythological depictions in his artworks. I have a desire to research further about the reason for using black outlines in his artworks.

After reading the book 'River of Faith' by Jayasri Burman I have learnt about her mythological depictions of Goddess Ganga along with other deities in mermaid like or nymph like forms. I have a desire to research further about the differences in her mythological depictions and also the reason for depicting mythological characters in nymph like or mermaid like forms.

After reading the book 'Society of Contemporary Artists' by Atin Basak I have learnt about his education and his artistic journey from childhood till present times. I saw the pictures of his artworks and have a desire to research further about the reason for including joker figure along with mythological depictions. Henceforth, because of these reasons, I have chosen the present topic for my dissertation.

Chapter 1: Depiction of Mythology in Indian Painting: An Overview

Mythology is a collection of myths or stories about different people, cultures, religions, or any groups with different beliefs.[1] Mythology has origins in many countries like India, Italy (Roman mythology), Greece, Egypt etc. It tells us the stories of life scenes of various gods and goddesses.

Ajanta caves:

Ajanta Caves are located in Aurangabad district of Maharashtra, India and is a UNESCO World Heritage Site. These caves depict Jataka tales (stories of Lord Buddha's life) in paintings and sculptures. These caves were constructed during two periods. First period or Hinayana period began during 2nd century BCE to 1st century CE, and second period or Mahayana period began in fifth century.[2]

Figure 1. The story of Chhaddanta Jataka, Ajanta Cave 17.

Figure 2. Bodhisattva Padmapani, Ajanta Cave 1

[1] https://www.vocabulary.com/dictionary/mythology

[2] https://d1wqtxts1xzle7.cloudfront.net/54572112/IJRET20160509035-libre.pdf?1506679748=&response-content-disposition=inline%3B+filename%3DAJANTA_CAVES_A_PERSPECTIVE_ON_CONSTRUCTI.pdf

During the Hinayana period Lord Buddha was worshipped in symbolic forms like footprints, trees etc and during Mahayana period he was worshipped in iconic / idol forms.[3]

Indian miniature paintings:

Indian Miniature Paintings began in seventh century and was primarily used to illustrate religious texts. These paintings hold immense cultural and historical significance in India.[4]

The earliest examples of Indian miniature paintings depicting mythological scenes are found in Buddhist and Jain manuscripts from seventh to twelfth centuries. In Buddhist manuscript Lord Buddha saving the sailors along with manuscript texts is depicted and in Jain manuscript Lord Mahavira in seated position and manuscript texts are depicted.[5]

Other than these manuscripts, some major schools of Indian Miniature paintings are:

1. Rajasthani schools wherein Lord Krishna with gopis, Krishna and Radha with a cow are depicted.
2. Deccani schools wherein hunting scenes, religious and mythological scenes are depicted.
3. Mughal schools which are characterized by lifelike and detailed depictions of people and animals.
4. Pahari schools focussing on nature and love themes.

Along with scenes from lives of various gods and goddesses' stories from Ramayana like Lakshmana pulling thorn out from Rama's feet showing love and concern between two brothers and stories from Mahabharata like Balabhadra fighting Jarasandha is depicted.

3 - https://whc.unesco.org/en/list/242/
4 https://indianartideas.in/blog/traditional-art/exploring-the-rich-heritage-of-indian-miniature-paintings
5 Indian miniature paintings mythological depictions earliest examples

Figure 3. Radha and Krishna

Figure 4. Lakshmana pulling thorn out of Lord Rama's feet

Figure 5. Balabhadra fighting Jarasandha

Raja Ravi Varma

Figure 6. Raja Ravi Varma

Raja Ravi Varma (1848-1906) was one of the celebrated artists during nineteenth century. In his works there is a fusion of European techniques with pure Indian style. He was especially notable for making affordable lithographs of his paintings available to public at a large scale, which greatly enhanced his reach and influence as a painter and public figure.

His mother Umayamba Thampuratti re-told the epics and mythological stories of Hinduism to him which later reflected on his works.

In the painting 'Shakuntala removing thorn from her foot' Shakuntala is posed in such a way that she is removing thorn from her foot and resting her hand on her friend's shoulder.

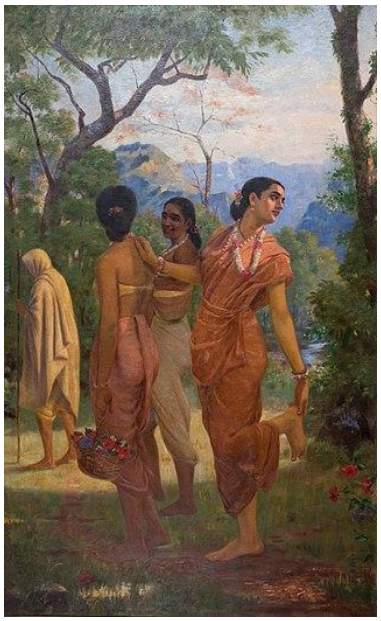

Figure 7. Shakuntala

In the painting 'Jatayu Vadh', a scene from Ramayana Sita has been abducted by Ravana and Jatayu's wing has been cut off, thus depicting the war between Jatayu and Ravana.

Figure 8. Jatayu Vadh

In the painting Krishna's Embassy to Duryodhana, a scene from Mahabharata Lord Krishna is depicted conversing with Dhritarashtra, at the court where Dhritarashtra was told that, "The Pandavas was prepared for the war but they desired peace". Dhritarashtra refused this statement and Krishna stopped one of his attendants who was ready to attack over.[6]

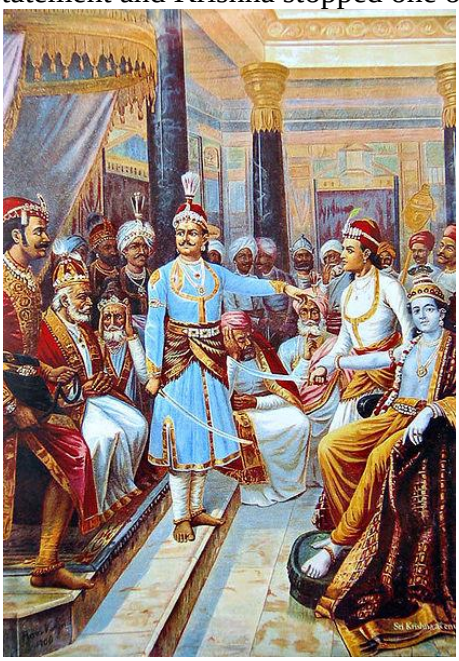

Figure 9. Krishna's embassy to Duryodhana

In the print Goddess Saraswati, Saraswati is depicted sitting near a river with a peacock and playing Veena with two hands, holding a string of pearls and a book in other hands. [7]

[6] 7-5-16-186.pdf

[7] https://artsandculture.google.com/asset/saraswati-raja-ravi-varma/DAF1XaKrK7VoWQ?hl=en

Figure 10. Goddess Saraswati

Abanindranath Tagore

Figure 11. Abanindranath Tagore

Abanindranath Tagore (1871-1951) was the creator of Indian Society of Oriental Art and first major exponent of swadeshi values in Indian art. He was the most important figure in Bengal School of Art which led to the development of modernity in Indian painting.[8]

He created artworks based on mythology like 'Ganesh Janani,' wherein Lord Ganesh and his mother Goddess Parvati are playing together. Mountains are depicted in the background, Lord Ganesh is hanging on a branch of a tree and Goddess Parvati is holding his feet and hands.

[8] https://artsandculture.google.com/story/abanindranath-tagore-victoria-memorial-hall/HgXx4Bz_4BcpLg?hl=en

Figure 12. Ganesh Janani

He also created Krishna Leela series, for example in the painting ‘Ras Utsab’ the gopis are depicted dancing with Lord Krishna and forming a circle around him.

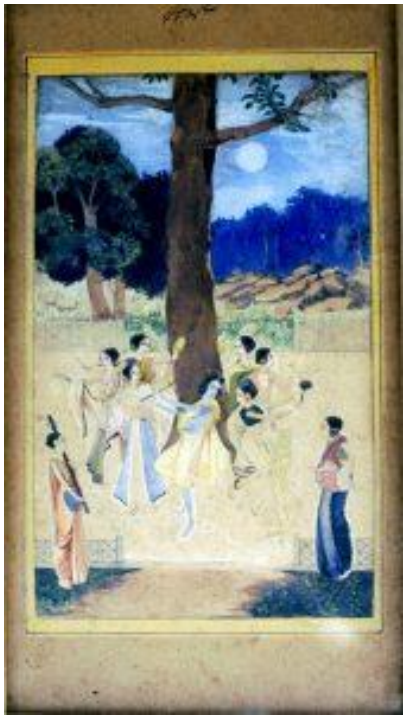

Figure 13. Krishna Leela

Nandalal Bose

Figure 14. Nandalal Bose

Nandalal Bose (1882-1966) was one of the pioneers of modern Indian art and contributed significantly to its contextual modernism. His artworks include scenes from Indian mythology, women and village life.[9] His artworks based on mythology include 'Annapurna' wherein Goddess Annapurna is depicted carrying bowl of food, while a starving Lord Shiva is dancing in front of her.

Figure 15. Annapurna

In his painting Goddess Saraswati, Saraswati is depicted in a standing posture, wearing a Yellow Ochre saree and playing Veena.

[9] https://artsandculture.google.com/entity/nandalal-bose/m0bsxtb?hl=en

Figure 16. Saraswati

Kshitindranath Majumdar

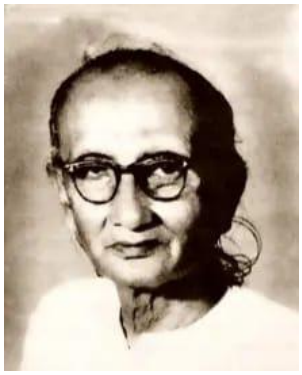

Figure 17. Kshintindranath Majumdar

Kshitindranath Majumdar (1891-1975) was an artist, who was famous for depiction of mythological and religious subjects.[10]

His mythological depictions include 'Kaliya Daman' wherein Lord Krishna is depicted dancing on the heads of a serpent named Kaliya, while two women are looking at him.

[10] https://anirudhmajumdar.wordpress.com/2014/11/25/my-great-grandfather-kshitindra-nath-majumdar/

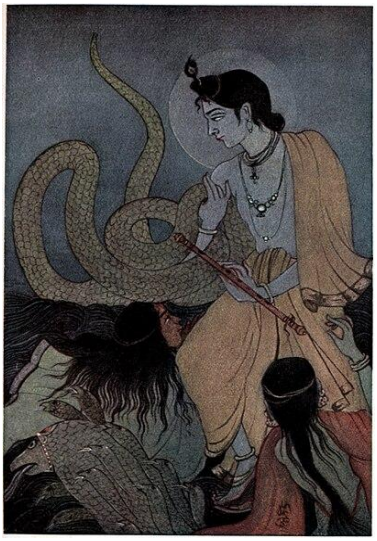

Figure 18. Kaliya Daman

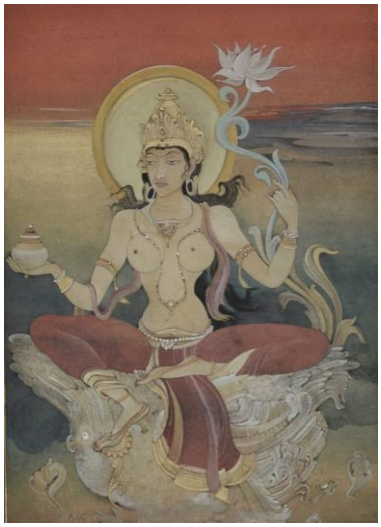

Figure 19. Lakshmi

In this painting Goddess Lakshmi is depicted sitting in Lalit asana pose on Garuda who was the mount of her husband Lord Vishnu.[11] In her right hand she is holding a Lotus and in her left hand she is holding a pot.

[11] https://www.theheritagelab.in/kshitindranath-majumdar/

Asit Kumar Haldar

Figure 20. Asit Kumar Haldar

Asit Kumar Haldar (1890-1964) was an Indian artist who was a part of the Bengal renaissance and was also known for working in various mediums like lacquer painting, tempera painting, oil painting, watercolour painting, and photography. His subject matters often included Indian mythology and Lord Buddha's life.[12] Other than Lord Buddha he also painted Radha and Krishna wherein Lord Krishna and Radha are depicted sitting together and Lord Krishna is playing flute.

Figure 21. Radha and Krishna

[12] https://www.artnet.com/artists/asit-kumar-haldar/

A R Chughtai

Figure 22. A R Chughtai

Abdur Rahman Chughtai (1897-1975) was a Pakistani painter, who was noted for his works consisting of traditional Indian miniature, Art Nouveau, and the Islamic styles of painting.[13] He created artworks based on mythology like 'Radha and Krishna'. This painting shows the bond of love between Lord Krishna and Radha.

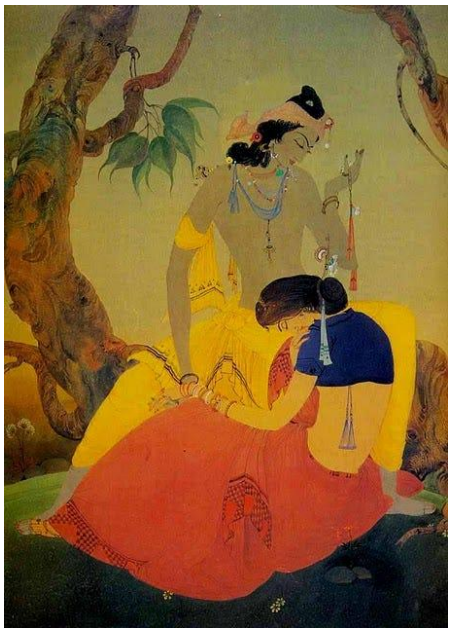

Figure 23. Radha and Krishna

[13] https://www.artnet.com/artists/abdur-rahman-chughtai/

Jamini Roy

Figure 24. Jamini Roy

Jamini Roy (1887-1972) was an artist who was trained in Western Academic style of painting in Government college of Art and Crafts, Kolkata. Later he departed from Western Academic style of painting and focused on Bengali folk traditions. He created flat colour paintings with black outlines and no shading.

He created works based on mythology like 'Durga and Ganesh' wherein Lord Ganesh is depicted sitting on Goddess Durga's lap.

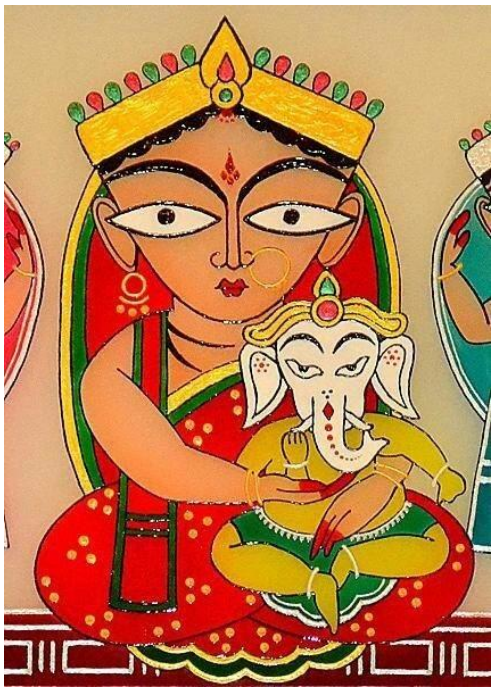

Figure 25. Ganesh Janani

He created 'Lord Krishna with Butterball' painting wherein Lord Krishna is depicted crawling near the cow with a Butterball in his hand and the cow is looking at front side.

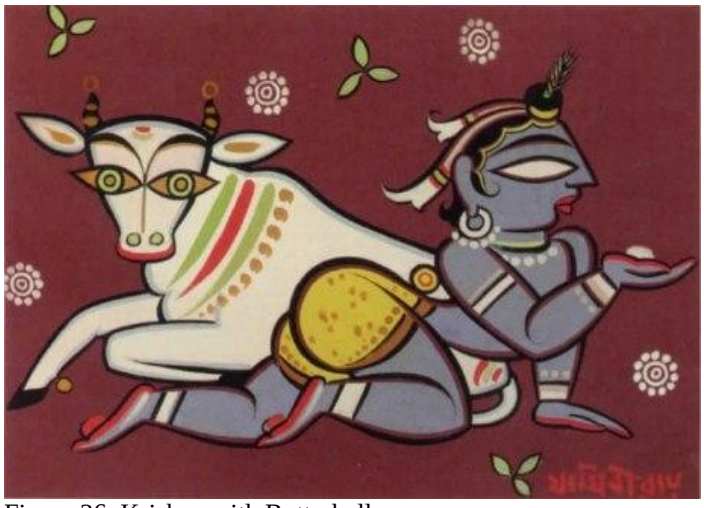

Figure 26. Krishna with Butterball

Ganesh Pyne

Figure 27. Ganesh Pyne

Ganesh Pyne was born in 1937 in Kolkata. He was the participant of Bengal School of Art, blended romanticism, fantasy and an inventive play of light and dark exploring subconsciousness, in his works.[14]

In 1975 he painted Goddess Durga slaying Buffalo demon, Mahisasura with a sword instead of Trident which we see in Durga puja pandels.[15]

[14] https://www.vadehraart.com/artists/99-ganesh-pyne/

[15] https://www.bonhams.com/auction/29193/lot/9/ganesh-pyne-1937-2013-durga/

Figure 28. Goddess Durga

Pyne also created painting on Goddess Lakshmi wearing Crimson robes, holding a golden fern in her right hand and pot adorned with ornaments in her left hand.[16]

Figure 29. Goddess Lakshmi

[16] https://www.christies.com/en/lot/lot-6053288

Chapter 2: Mythological Depictions in the works of Ramananda Bandyopadhyay

Figure 30. Ramananda Bandyopadhyay

Ramananda Bandyopadhyay was born in 1936 in Birbhum. He was a representative of Bengal School of Art; his works successfully recreates innocence, simplicity and grace.[17]

Bengali cultures, human figures and Pigeons are present in his artworks. He converts English alphabets into various kinds of artworks.[18]

Inspired by simplicity of uncomplicated lives of rustics, lyrical and romantic his paintings have radiant innocence that's reminiscent of earlier era when our life had dignity and graciousness. Some colours like Red, Brown, Green and White seem to be dominating colours in his artworks; consistently employing same colours.

Mythology is his favourite subject. He created a range of paintings on various gods and goddesses that are bound in puranic literature of India like Durga, Ganesh etc. His parents were ardent followers of religious Ramakrishna mission and he spent most of his working life as a director of art museum and gallery of Ramakrishna mission.[19]

[17] https://artiana.com/Ramananda-Bandyopadhyay/geauyca
[18] https://youtu.be/2pLFZ-MWHdk?t=321
[19] https://youtu.be/oxLAcuNhsJM?t=113

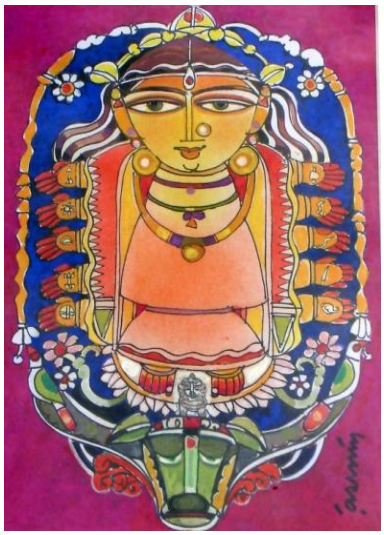

Figure 31. Goddess Durga

This is a mixed media artwork by Ramananda Bandyopadhyay. This artwork has curious figures with the head larger than the body, palms of hands and feet are also larger than head. Goddess Durga is depicted standing on a Lotus placed above the Buffalo's head and is not carrying weapons.

Figure 32. Lord Ganesh

In this painting Lord Ganesh has four hands and is depicted in sitting position with his two hands resting on his knees. The figure is painted in Orange and Red against a Blue background. Outlines are also present.

Figure 33. Ganesh Janani

In this painting Lord Ganesh is depicted sitting on Goddess Parvati's lap. Yellow colour is used in subdued way; there is a patch of Brown in Parvati's hair and patch of Orange in Ganesh's head. Ganesh is depicted wearing White Dhoti and carrying his mount the Mouse sitting on his knee. Outlines are present.

Chapter 3: Mythological depictions in the works of Jayasri Burman

Figure 34. Jayasri Burman

Jayasri Burman is a contemporary Indian artist born in 1960. She created a range of works on subjects like mythical characters, miniature paintings and the elements of modern era. As she was rooted in lovely memories and stories of her childhood, the essence of her paintings derives vibrancy from the myriad rituals and festivals, and their long lasting impressions.[20]

She was concerned about pollution of River Ganga so she presented a vibrant ensemble of creations in her show 'River of faith' calling audience attention to river as life force that instills strength, hope and spirit of preservation. River Ganges is depicted in beautiful forms of various goddesses and female nymph-like forms.[21]

In the chapter 'River of Faith' Jayasri Burman had a conversation with Ina Puri about her visit to Banaras and she was moved by Ganga's eternal flow. This made her to research further on Ganga's source and mythological stories attributed to Ganga.[22]

Figure 35. Tatini III

[20] https://jayasriburman.com/about.html
[21] https://jayasriburman.com/collections.html
[22] 'River of Faith' book published by Art Exposure

Figure 36. Tatini V

In the chapter 'Retelling of Ganga' Goddess Ganga gave birth to eight Vasus who went to sage Vasistha's ashram and witnessed cow Nandini's generosity. When one of the Vasus stole the cow, the sage cursed them. Due to the sage's curse, seven of the Vasus were drowned in the river, while the eighth one lived a long life.[23]

Figure 37. Goddess Ganga with Vasus

Figure 38. Kamolika

[23] 'River of Faith' book published by Art Exposure

After reading Mahabharata, Draupadi was Jayasri Burman's favourite character. Draupadi manifested from sacred flames as a beautiful woman with complexions looking similar to that of the flames. Seeing this, her father King Dhrupad was astonished. When Arjun won Draupadi in her Swayamvara Draupadi accepted Pancha Pandavas as her five husbands as it was destined to be in her store. Draupadi treated Pancha Pandavas with love and affection but in her hearts she secretly loved Arjun.

According to Jayasri Burman Draupadi was the truest champion of justice and fair play, she stands for women rights and humanity.[24]

Figure 39. Born of fire

[24] https://jayasriburman.com/collections.html

Chapter 4: Mythological depictions in the works of Atin Basak

Figure 40. Atin Basak

Atin Basak was born in 1966 in Kolkata. He studied Bachelor of Fine Arts, Painting in Government college of Art and Craft, Kolkata and Master of Fine Arts, Printmaking in MS University, Baroda. He received several awards, like Charles Wallace India Trust Arts Award in 1999-2000 and a scholarship from French Government for working in their country as a visiting artist.

Collections of his works are kept in National Gallery of Modern Art and Lalit Kala Akademi in New Delhi, the Baroda Palace Museum, the British Council in Bombay.[25]

When he lived in Sealdah, Baitakkhana Road, there was a large worshipping place with sculptures of Lord Krishna. His grandmother was very religious and regularly worshipped the deities. As he was very close to his grandmother regular worshipping influenced him and thus he started working with mythology as a core subject of his art.

He created a range of artworks based on mythology like Durga series, Kali series, Gopal or Krishna series and Buddha series. He depicts Durga not only as a deity according to Indian mythology but also as a source of power; beyond mythology expressing emotions that surrenders attitudes or beliefs of people towards deities in various ways in our culture; providing mental power.

After his father's death in 1997 he began deeply indulging in spiritual aspects. These mythological depictions also have philosophical causes thus providing coolness to people's mind. When viewers see these artworks they try to calm them down and get rid of various negative emotions like stress, fear etc. Thus automatic psychological connection is created. In this way he uses mythological images as tools of communication.[26]

[25] https://www.saffronart.com/artists/atin--basak
[26] Face to face interview in his studio

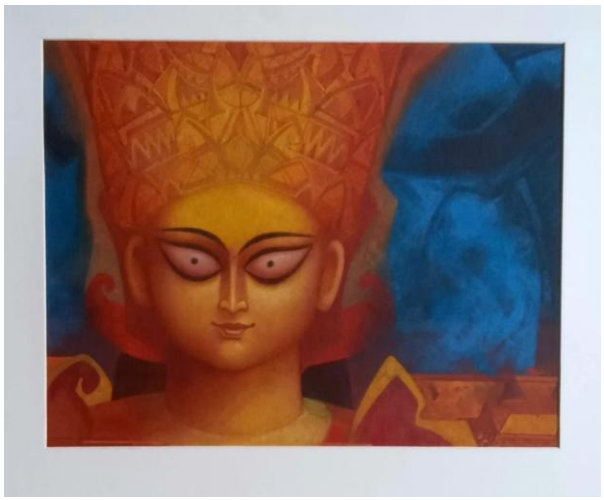

Figure 41. Goddess Durga

Figure 42. Garuda

Figure 43. Krishna's death

In this series, Goddess Durga is depicted in warm colours like Red, Yellow and Orange in a Blue background which is cool in colour. Thus, it shows Goddess Durga as a source of power and also restoring peace by destroying all evils.

Garuda, the mount of Lord Vishnu is depicted as surrounded by curved lines which may resemble the form of snakes. In the background, there is a lot of thin sticks. This seems to depict the war between Garuda and the snakes.

Krishna's death is depicted in foreground consisting of bone like objects and patchy lines in the background.

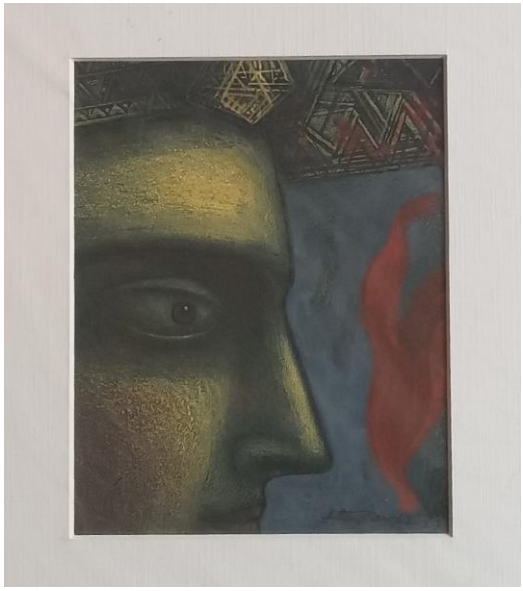

Figure 44. People's mind 1

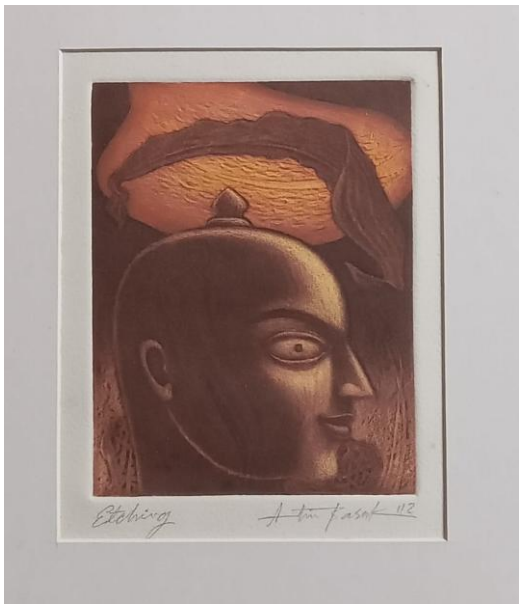

Figure 45. People's mind 2

Figure 46. People's mind 3

These three pictures seem to depict people's emotions which they had derived by seeing these artworks based on mythology. Thus mythology is used as a communication tool through which an automatic psychological connection is created.

Conclusion

With reference to the discussions across the previous pages, it could be deducted that Mythology is a collection of myths or stories about different people belonging to various cultures. Indian Mythology tells us about the stories of various gods and goddesses, divine and semi-divine entities, and imaginary creatures. From historical times artists of this land began to depict various themes from Mythology in their artworks.

After studying the works of Ramananda Bandyopadhyay, Jayasri Burman and Atin Basak I have learnt about the similarities and differences in their mythological depictions.

A similarity between Ramananda Bandyopadhyay and Atin Basak's artworks is that they created Durga series.

Differences between the mythological depictions of these three artists is that; Ramananda Bandyopadhyay created less detailing in his artworks whereas Atin Basak created intricate detailing in his artworks. Ramananda Bandyopadhyay used outlines in his artworks and Atin Basak didn't use outlines.

Jayasri Burman depicted mythological characters in mermaid like or nymph like forms whereas Ramananda Bandyopadhyay and Atin Basak didn't depict mythological characters in nymph like or mermaid like forms.

As a whole, this dissertation showcases the range of variety in the depiction of mythological characters and events in the contemporary of India.

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Figure 5. Balabhadra fighting Jarasandha, Kangra or Garhwal school

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This report certifies that the attached work

REPRESENTATION OF INDIAN MYTHOLOGY IN CONTEMPORARY ART OF BENGAL: A STUDY OF THE WORKS BY RAMANANDA BANDYOPADHYAY, JAYASRI BURMAN AND ATIN BASAK

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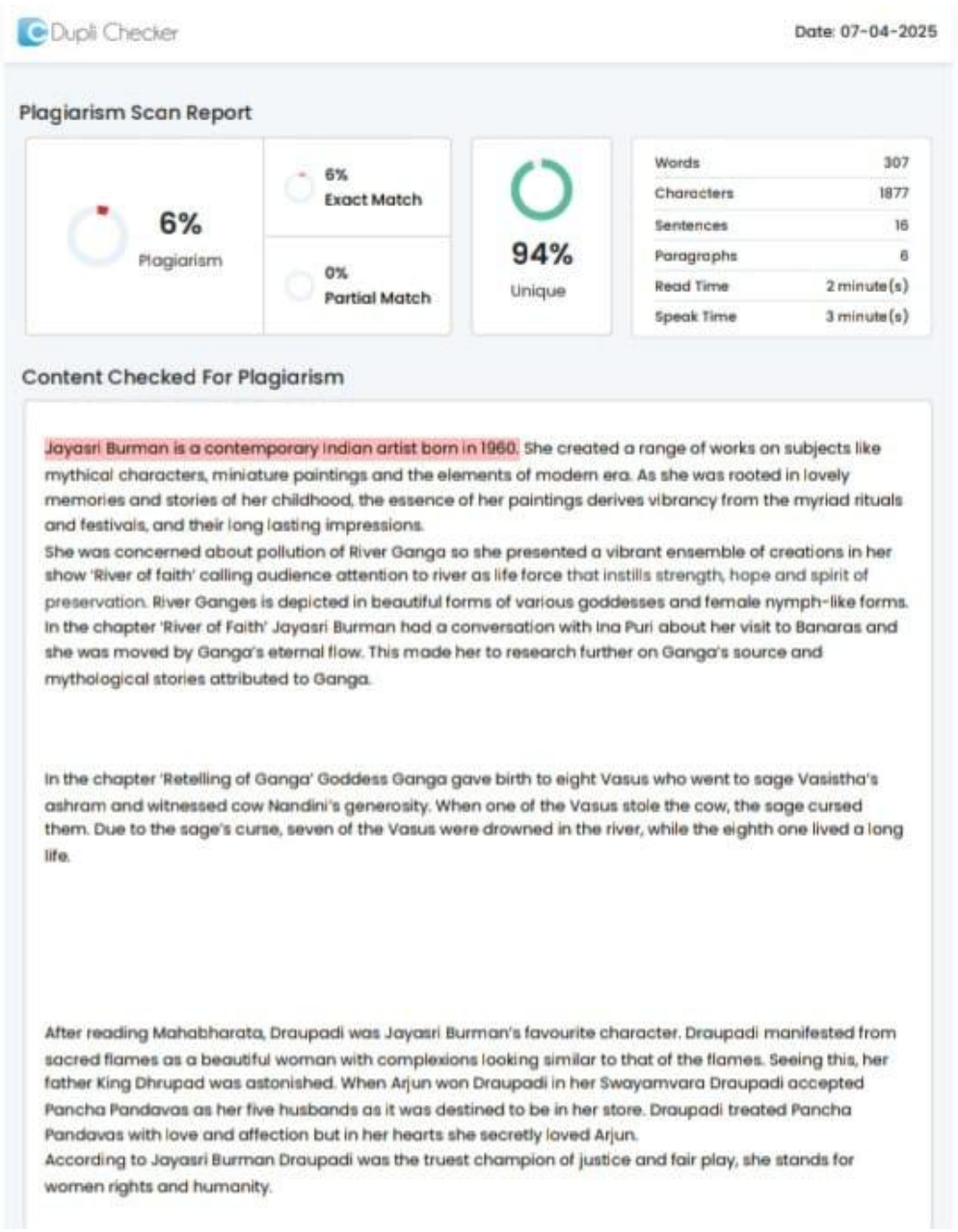
Atin Basak was born in 1966 in Kolkata. He studied Bachelor of Fine Arts, Painting in Government college of Art and Craft, Kolkata and Master of Fine Arts, Printmaking in MS University, Baroda. He received several awards, like Charles Wallace India Trust Arts Award in 1999-2000 and a scholarship from French Government for working in their country as a visiting artist.

Collections of his works are kept in National Gallery of Modern Art and Lalit Kala Akademi in New Delhi, the Baroda Palace Museum, the British Council in Bombay.
When he lived in Sealdah, Baitakkhana Road, there was a large worshipping place with sculptures of Lord Krishna. His grandmother was very religious and regularly worshipped the deities. As he was very close to his grandmother regular worshipping influenced him and thus he started working with mythology as a core subject of his art.
He created a range of artworks based on mythology like Durga series, Kali series, Gopal or Krishna series and Buddha series. He depicts Durga not only as a deity according to Indian mythology but also as a source of power; beyond mythology expressing emotions that surrenders attitudes or beliefs of people towards deities in various ways in our culture; providing mental power.
After his father's death in 1997 he began deeply indulging in spiritual aspects. These mythological depictions also have philosophical causes thus providing coolness to people's mind. When viewers see these artworks they try to calm them down and get rid of various negative emotions like stress, fear etc. Thus automatic psychological connection is created. In this way he uses mythological images as tools of communication.

In this series, Goddess Durga is depicted in warm colours like Red, Yellow and Orange in a Blue background which is cool in colour. Thus, it shows Goddess Durga as a source of power and also restoring peace by destroying all evils.
Garuda, the mount of Lord Vishnu is depicted as surrounded by curved lines which may resemble the form of snakes. In the background, there is a lot of thin sticks. This seems to depict the war between Garuda and the snakes.
Krishna's death is depicted in foreground consisting of bone like objects and patchy lines in the background.

These three pictures seem to depict people's emotions which they had derived by seeing these artworks



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Characters	1877
Sentences	16
Paragraphs	6
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Jayasri Burman is a contemporary Indian artist born in 1960. She created a range of works on subjects like mythical characters, miniature paintings and the elements of modern era. As she was rooted in lovely memories and stories of her childhood, the essence of her paintings derives vibrancy from the myriad rituals and festivals, and their long lasting impressions.

She was concerned about pollution of River Ganga so she presented a vibrant ensemble of creations in her show 'River of faith' calling audience attention to river as life force that instills strength, hope and spirit of preservation. River Ganges is depicted in beautiful forms of various goddesses and female nymph-like forms. In the chapter 'River of Faith' Jayasri Burman had a conversation with Ina Puri about her visit to Banaras and she was moved by Ganga's eternal flow. This made her to research further on Ganga's source and mythological stories attributed to Ganga.

In the chapter 'Retelling of Ganga' Goddess Ganga gave birth to eight Vasus who went to sage Vasistha's ashram and witnessed cow Nandini's generosity. When one of the Vasus stole the cow, the sage cursed them. Due to the sage's curse, seven of the Vasus were drowned in the river, while the eighth one lived a long life.

After reading Mahabharata, Draupadi was Jayasri Burman's favourite character. Draupadi manifested from sacred flames as a beautiful woman with complexions looking similar to that of the flames. Seeing this, her father King Dhrupad was astonished. When Arjun won Draupadi in her Swayamvara Draupadi accepted Pancha Pandavas as her five husbands as it was destined to be in her store. Draupadi treated Pancha Pandavas with love and affection but in her hearts she secretly loved Arjun.

According to Jayasri Burman Draupadi was the truest champion of justice and fair play, she stands for women rights and humanity.

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Characters	1773
Sentences	19
Paragraphs	7
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Ramananda Bandyopadhyay was born in 1936 in Birbhum. He was a representative of Bengal School of Art; his works successfully recreates innocence, simplicity and grace.
Bengali cultures, human figures and Pigeons are present in his artworks. He converts English alphabets into various kinds of artworks.
Inspired by simplicity of uncomplicated lives of rustics, lyrical and romantic his paintings have radiant innocence that's reminiscent of earlier era when our life had dignity and graciousness. Some colours like Red, Brown, Green and White seem to be dominating colours in his artworks; consistently employing same colours.
Mythology is his favourite subject. He created a range of paintings on various gods and goddesses that are bound in puranic literature of India like Durga, Ganesh etc. His parents were ardent followers of religious Ramakrishna mission and he spent most of his working life as a director of art museum and gallery of Ramakrishna mission.

This is a mixed media artwork by Ramananda Bandyopadhyay. This artwork has curious figures with the head larger than the body, palms of hands and feet are also larger than head. Goddess Durga is depicted standing on a Lotus placed above the Buffalo's head and is not carrying weapons.

In this painting Lord Ganesh has four hands and is depicted in sitting position with his two hands resting on his knees. The figure is painted in Orange and Red against a Blue background. Outlines are also present.

In this painting Lord Ganesh is depicted sitting on Goddess Parvati's lap. Yellow colour is used in subdued way; there is a patch of Brown in Parvati's hair and patch of Orange in Ganesh's head. Ganesh is depicted wearing White Dhoti and carrying his mount the Mouse sitting on his knee. Outlines are present.

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Words	940
Characters	5947
Sentences	50
Paragraphs	28
Read Time	5 minute(s)
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Mythology is a collection of myths or stories about different people, cultures, religions, or any groups with different beliefs. Mythology has origins in many countries like India, Italy (Roman mythology), Greece, Egypt etc. It tells us the stories of life scenes of various gods and goddesses.

Ajanta Caves are located in Aurangabad district of Maharashtra, India and is a UNESCO World Heritage Site. These caves depict Jataka tales (stories of Lord Buddha's life) in paintings and sculptures. These caves were constructed during two periods. First period or Hinayana period began during 2nd century BCE to 1st century CE, and second period or Mahayana period began in fifth century.

During the Hinayana period Lord Buddha was worshipped in symbolic forms like footprints, trees etc and during Mahayana period he was worshipped in iconic / idol forms.

Indian Miniature Paintings began in seventh century and was primarily used to illustrate religious texts. These paintings hold immense cultural and historical significance in India.
The earliest examples of Indian miniature paintings depicting mythological scenes are found in Buddhist and Jain manuscripts from seventh to twelfth centuries. In Buddhist manuscript Lord Buddha saving the sailors along with manuscript texts is depicted and in Jain manuscript Lord Mahavira in seated position and manuscript texts are depicted.
Other than these manuscripts, some major schools of Indian Miniature paintings are:

1. Rajasthani schools wherein Lord Krishna with gopis, Krishna and Radha with a cow are depicted.
2. Deccani schools wherein hunting scenes, religious and mythological scenes are depicted.
3. Mughal schools which are characterized by lifelike and detailed depictions of people and animals.
4. Pahari schools focussing on nature and love themes.

Along with scenes from lives of various gods and goddesses' stories from Ramayana like Lakshmana pulling thorn out from Rama's feet showing love and concern between two brothers and stories from Mahabharata like Balabhadra fighting Jarasandha is depicted.

Raja Ravi Varma (1848-1906) was one of the celebrated artists during nineteenth century. In his works there is a fusion of European techniques with pure Indian style. He was especially notable for making affordable

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Characters	1098
Sentences	9
Paragraphs	6
Read Time	1 minute(s)
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Jamini Roy (1887-1972) was an artist who was trained in Western Academic style of painting in Government college of Art and Crafts, Kolkata. Later he departed from Western Academic style of painting and focused on Bengali folk traditions. He created flat colour paintings with black outlines and no shading.
He created works based on mythology like 'Durga and Ganesh' wherein Lord Ganesh is depicted sitting on Goddess Durga's lap.

He created 'Lord Krishna with Butterball' painting wherein Lord Krishna is depicted crawling near the cow with a Butterball in his hand and the cow is looking at front side.

Ganesh Pyne was born in 1937 in Kolkata. He was the participant of Bengal School of Art, blended romanticism, fantasy and an inventive play of light and dark exploring subconsciousness, in his works.

In 1975 he painted Goddess Durga slaying Buffalo demon, Mahisasura with a sword instead of Trident which we see in Durga puja pandels.

Pyne also created painting on Goddess Lakshmi wearing Crimson robes, holding a golden fern in her right hand and pot adorned with ornaments in her left hand.

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Characters	3153
Sentences	22
Paragraphs	12
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Mythology means collection of myths or stories that different people have within them. As mythology originated in various countries like India, Italy, Greece, Egypt etc., people from historical times began depicting mythology in their artworks in forms of paintings, sculptures and others.
The Ajanta caves in India consists of paintings of life stories of Lord Buddha, the miniature paintings have images about stories of Ramayana and Mahabharata. Many artists like Raja Ravi Varma, Abanindranath Tagore, Nandalal Bose, Kshitindranath Majumdar, Asit Kumar Haldar, A R Chughtai, Jamini Roy and Ganesh Pyne depicted various Hindu deities in their artworks.
In contemporary times also, artists like Ramananda Bandyopadhyay, Jayasri Burman and Atin Basak created artworks based on Mythology.
After going through various sources, I have learnt about Ramananda Bandyopadhyay's graduation and mythological depictions in his artworks. I have a desire to research further about the reason for using black outlines in his artworks.
After reading the book 'River of Faith' by Jayasri Burman I have learnt about her mythological depictions of Goddess Ganga along with other deities in mermaid like or nymph like forms. I have a desire to research further about the differences in her mythological depictions and also the reason for depicting mythological characters in nymph like or mermaid like forms.
After reading the book 'Society of Contemporary Artists' by Atin Basak I have learnt about his education and his artistic journey from childhood till present times. I saw the pictures of his artworks and have a desire to research further about the reason for including joker figure along with mythological depictions. Henceforth, because of these reasons, I have chosen the present topic for my dissertation.

With reference to the discussions across the previous pages, it could be deducted that Mythology is a collection of myths or stories about different people belonging to various cultures. Indian Mythology tells us about the stories of various gods and goddesses, divine and semi-divine entities, and imaginary creatures. From historical times artists of this land began to depict various themes from Mythology in their artworks. After studying the works of Ramananda Bandyopadhyay, Jayasri Burman and Atin Basak I have learnt about the similarities and differences in their mythological depictions.
A similarity between Ramananda Bandyopadhyay and Atin Basak's artworks is that they created Durga series.
Differences between the mythological depictions of these three artists is that; Ramananda Bandyopadhyay created less detailing in his artworks whereas Atin Basak created intricate detailing in his artworks.
Ramananda Bandyopadhyay used outlines in his artworks and Atin Basak didn't use outlines.
Jayasri Burman depicted mythological characters in mermaid like or nymph like forms whereas Ramananda Bandyopadhyay and Atin Basak didn't depict mythological characters in nymph like or mermaid like forms.